

to the well known example at Sompoting, Sussex. The window tracery is of that description in which there are no cusps; the architect might, we think, in this particular matter have pleased us better. "A Village School," C. H. Gabriel and A. Billing (1,144), is injured by the clumsy effect of the turret stair at the angle. The same names are appended to a design for a church (1,231), in which there is an octagonal tower, surmounted by a spire. Mr. J. W. Papworth exhibits a "Design of a façade for the Cathedral Church of Sta. Maria del Fiore at Florence" (1,155), concerning a certain design for which we once had occasion to speak with reference to some proceedings of the Institute. Perhaps Mr. Papworth will also call on the Institute for their opinion on his design. The general arrangement of the elevation seems in accordance with the style of the campanile—detail has scarcely been attempted. Mr. N. J. Cottingham exhibits a view of the "Village Schools and Master's Dwelling-house erecting at Great Chesterford, Essex" (1,157), which are picturesque, but much injured by the enormous size of some of the details. The buttress at the end of the building can, we think, have no thrust to resist that could require such a mass of masonry. The same architect gives a "View of a Design for the intended new Corn Exchange and Town Clock, with new Post-office, &c., at Saffron Walden, Essex" (1,278), respecting which we might make the same remarks as in the other case. Indeed, the great *calibre* of some of the details makes the building almost a caricature of Gothic architecture. "The Church now building at Skipton, near York," G. T. Andrews (1,156 and 1,290), and that "about to be erected at Penge, in Surrey," E. Nash (1,158 and 1,271), are of average merit, but certainly, like many others, make us long for innovation. The "Design for the Church to be erected at Treverbyn, Cornwall," G. E. Street (1,166), is a plain but good design.

"The Kensington Workhouse, now erecting," T. Allom (1,172), is a front view of the same design which was illustrated in a former number of *THE BUILDER*. The drawing, though a mere sketch, with apparently the very minimum of labour, is very effective, and sufficient for every purpose of competition. Mr. R. W. Billings has several of his admirable drawings, which he lately exhibited at the Institute of British Architects, in a paper noticed by us, and which are in course of publication in his work on the Antiquities of Scotland. He also exhibits his design for the "Hall Screen, erected at Kemble, for Robert Gordon, Esq." (1,176). No. 1,177, is the "Interior of the New Coal Exchange now erecting in Lower Thames-street—J. B. Bunning." We have already given an exterior view of this building in our pages. The drawing shows a rotunda with glass domical skylight, and numerous windows in the walls. There are three stages of balconies. Mr. T. T. Bury's "Designs for the Church at Chatham" (1,181 and 1,241), and for "Ratpole Church, Dorset" (1,203), show much careful treatment of the details. "A Sketch for a National Gallery, W. Westmacott" (1,182), is magnificent in intent, but somewhat a failure; the central lantern light would, we think, be particularly unsatisfactory. "Highbury New Church, now erecting, T. Allom" (1,183), is in the Decorated style, with a broad spire ornamented with niches, which give considerable richness. Mr. G. G. Scott, exhibits a "South-East View of the Cathedral Church of St. John, Newfoundland" (1,192), part of which is now in course of erection. The building is cruciform, and appears to stand upon shelving ground, so that the principal windows on the north side are much elevated. There appear to be other windows beneath, so that we suppose there is a crypt. The tower at the intersection of the cross is low, and is surmounted by a pyramidal coping. Mr. J. Livock exhibits several designs for railway stations, all of different character. "Tamworth Station" (1,196), is Elizabethan, "Lichfield Station, Trent Valley Railway" (1,208), is better, and in the Tudor style, whilst the "Rogley Station" (1,210), seems to be a half-timbered building. The design for a Cathedral, for which the gold medal of the Academy was awarded in 1847 to Mr. E. Rumsey, exhibited, in Nos. 1,197, 1,202, and

1,209, is a very clever design, and is well drawn. The centre tower, however, appears much too thin, and we think the western towers would also appear so in parallel perspective. Mr. F. E. H. Fowler exhibits his arrangement of "The Square, Notting Hill," (1,199) in which several of the houses appear to be well designed.

Amongst the illustrations of polychromatic decoration, are—"View of the Entrance-hall and Staircase of the British Museum, decorated by L. W. Collman" (1,200), "A Design for Embellishing the new Coffee-room at the Carlton Club," by F. Sang (1,095), and "A Design for an Entrance Saloon, adapted to the English climate," W. Papworth (1,288). The combination of blue, red, and yellow, in the latter, strikes us as somewhat too gaudy. Mr. Collman's ability in decoration is well known, and of Mr. Sang's room we have already spoken favourably. 1,201 shews "The new Buildings in the Temple," S. Smirke, A., for which we are unable to say much. An interior "Design for a Church," J. K. Colling (1,205), seems well drawn, but the artist would have misrepresented the effect of the ornaments in the ceiling, even if they were intended to be silvered. In geometrical drawings we represent details as they really are—in perspective views, of course, under their natural aspect. Mr. P. C. Hardwick has a "View of the House about to be erected at Aldermaston, Berkshire" (1,217), a large building, of Gothic character, and well designed. It stands upon a considerable eminence, and has a square tower, surmounted by a roofing of peculiar character. Mr. W. Grellier gives a view of "The Royal Insurance Company's new Building, Liverpool" (1,221), which he is erecting—the style is Italian. Mr. W. Railton has "The Staircase, Beaumanor Park, Leicestershire, of Elizabethan character" (1,224). There is a "Sketch of the Interior of the General Meeting-room for the London and North Western Railway Company, Euston Station" (1,225), by P. C. Hardwick. There are coupled Roman Doric columns, and a coiled and panelled ceiling. 1,226 is a "Design for a Cathedral Church," very neatly drawn, by C. Innes, whose name is not unknown to our readers. "The Font lately erected in the Cathedral, Manchester" (1,245), is by Mr. G. Truett, and is a very clever design, in accordance with the style of the building, which is a fine example of late, but good Perpendicular. The tower of the church is not very unlike that of All Saints, Derby (1,111). In No. 1,275, Mr. E. Christian shows the restorations which he is about to carry out at the church of St. Mary, Scarborough—a very interesting building, but one which from our recollection of it, must have presented no ordinary difficulty, which appears likely to be very cleverly got rid of. "St. Saviour's Church, Haverstock-hill," now erecting, H. E. Kendall, jun. (1,279), has some good windows, with a well-proportioned tower and spire. "St. Mary's Hospital, building near the terminus of the Great Western Railway, T. Hopper (1,282), is one of the worst designs we recollect seeing. What would Wren have done with the red bricks and stone coins which are here so ineffective? We look at the building itself with regret whenever our business takes us to the railway station, close to which it is. "The Choir of Ely Cathedral," G. Hawkins (1,287), is, we believe, being restored by Mr. G. G. Scott. The drawing is an admirable one, and the staid work of good design.

The last drawing we have to mention (1,291), is a "Continuation of a design for improving the property on the banks of the Thames, between Blackfriars and Southwark Bridges," by T. Allom, and has other merit than its beautiful execution. The wharfs are preserved, and

the communication from them to the street is by inclined ascents, over which the carriage-way passes by arches, when requisite. The west front of St. Paul's is reached by a curved street, the best suggestion that could be made for the approach to a building. We think, however, that Mr. Allom has lessened the distance from Blackfriars-bridge to the cathedral. Some slight liberties which are taken with the towers of certain churches are, perhaps, improvements. The drawing has some clever designs in the buildings lining the new street. Certainly this is an improvement which all would like to see carried out, and we hope that whenever that may be the case, Somerset House will not be allowed to suffer, as it would were some suggested designs likely to be put into practice.

The sculpture room contains a good chimney-piece, from the chisel of Mr. W. C. Marshall. The frieze represents "The Seven Ages," in arabesque; on the piers are figures of L'Allegro and Il Penseroso, and the whole is surmounted by reclining figures of Cupid and Psyche. The sculptor has produced a very beautiful work, and we should be glad to see sculptors generally employed upon works of this nature, but it must be with due deference to architectural rule.

Leaving this room, we pass to the general exhibition, where the first picture that excites attention is No. 8, "The Sisters," by E. U. Eddis, a charming work. Close under this is "Cardinal Wolsey" (11), by C. W. Cope, R.A. elect. The greatness of feeling and purpose in this at once strike the spectator; the conception of the fallen cardinal is fine—the utter prostration, physical and mental, is well conveyed; a thorough impersonation of the "old man, broken with the storms of state;" the expression of the abbot, and indeed throughout, is in accordance with the subject, and the difficult task of composing and arranging so many habited similarly, without monotony, successfully overcome. The right of election to the rank lately conferred upon this artist is efficiently proved. No 262, "Il Penseroso," by the same artist, is also an eminently fine work.

Mr. Uwins, R.A., in 36, "The Vintage in the Vineyards of the South of France," displays his old skill in works of this class.

77, "St. John the Baptist reproving Herod," J. R. Herbert, R.A., displays the elevated conception and rigid severity in execution, which characterise Mr. Herbert's works; never has his great academical knowledge, displayed without pedantry, appeared to more advantage than in this picture: the self-conviction of momentary fear displayed by Herod, not only physiognomically, but by general action, and the rage and scorn of the females, contrasted by the calm, fearless demeanour of the Baptist, are happily conveyed. The painting of the draperies and marble interior, to speak of mechanical excellence, is remarkable.

A picture by W. P. Frith, A.R.A., for relation of story, colour, character, and manipulation without obvious labour, is scarcely surpassed by any in the exhibition. It is entitled "An old Woman accused of having bewitched a Peasant Girl" (395), judiciously represented as occurring during the reign of James I., an epoch replete with incidents of superstitious credulity and terror; the quiet, harmless appearance of the supposed witch, who is being accused by the mother of having cast a spell upon the young girl, whose only ailment was that of love, which love "she never told—

But let concealment, like a worm in the bud,
Feed on her damask cheek: she pined in thought;

the fond old father, the aristocratic justice, whose head and bearing betoken him of gentle blood; the sturdy yeoman, seemingly so concerned in the case; the officious porter, &c., are beautifully characterised. The accessories and background are painted with great truth.

403, "A Random Shot," E. Landseer, R.A. This, though a painful subject, is endowed with so much sentiment and truth to nature, as to produce no other sensation than those of wonder and admiration. The rosy light of the setting sun reflecting upon the snow the foot-prints, and the painting of the shadows and snow generally, are so perfect as to induce belief of its reality; whilst the ani-

* This font, which is a present to the church by a lady, was fixed last week at the head of the north aisle. It is on three steps, two octagon and the third cruciform on plan. According to the *Manchester Courier*, which gives a very flattering account of the font, it is octagonal; the shaft contains eight niches, which are filled with seated figures of the four Evangelists, with their respective emblems; also St. Peter, St. John the Baptist, St. Paul, and St. Philip (standing), being the four saints most especially connected with the principal baptisms recorded in the New Testament. It is inscribed: "To the glory, and for the service of Almighty God, this font is a humble offering in memory of Edward Frew, who died March 4, 1844, and Mary Ann, his wife, who died January 10, 1846, at Bliton, in Gloucestershire. She was the eldest daughter and co-heiress of James Greene, who inherited Turton Tower and Clayton Hall, in this county, from Humphrey Chetham. Blessed are the dead which die in the Lord."